

THE SIGNIFICANCE OF TRADITIONAL AFRIKAANS BALLADS IN CONTEMPORARY SOCIETY

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Abstract: The origin of many traditional Afrikaans ballads can be traced to Medieval German and Dutch songs. They arrived at the Cape from the Netherlands and were gradually adapted. Towards the end of the 19th century a number of these ballads appeared for the first time in printed form. However, the majority of traditional Afrikaans ballads originated locally and represent the typical cultural milieu of Afrikaans speaking people.

The three examples used in this article are all traditional ballads which originated in South Africa. The first short ballad tells a love story, the second one gives a humorous account of a wedding in the countryside and the third ballad originated in the Anglo-Boer War and relates the incident of the capture of a British naval canon by the Boers. The importance of these ballads in today's society is, on the one hand, reflected by re-utilisation, especially for entertainment purposes and, on the other hand, by the application for the purposes of studying historical events which are of current importance.

Keywords: Afrikaans milieu, ballads in wedding, actual events in folklore

INTRODUCTION

Although the origin of some traditional Afrikaans ballads can be traced to Medieval German and Dutch songs (DU TOIT 1924: 211–219; GROBBELAAR 1978: 50), one of the most important facts about Afrikaans ballads to remember is that they are not nearly as ancient as European ballads. The majority of traditional Afrikaans ballads originated locally and dates from the last half of the 19th century and the beginning of the 20th century (GROBBELAAR 1978: 56, 58, 124). Their content reflects the typical cultural milieu of Afrikaans speaking people of those times, and can therefore not actually be compared to ancient European ballads. The themes also differ considerably, because they originated in an era in which technology was much more developed than in Medieval times.

The very interesting phenomenon of ballads inherited from Europe is of course the way in which they were gradually adapted – as Du Toit puts it: they not only adapt to the new environment and language, but change as it were in flesh and blood, so that they become in fact “neutralised foreigners” (1924: 236). Some of the most well known examples that changed from German or Dutch to Afrikaans, are *De drie ruitertjes*, *Het waren twee konings kindren* and *Groenlands straatjies*.

The examples used in this article are, however, all traditional ballads which originated in South Africa. A definition of the ballad that I quite like, is the one of Frank Sidgwick, which says: the ballad is in the first place a narrative, it sets out to tell a story as shortly and economically as it can. The first lines waste no time in get-

ting to business; as it starts without preface, so it ends without epilogue (SIDGWICK 1928: 8–9). All ballads will of course not fit exactly into this description, but fortunately there are also other views on and definitions of ballads.

SIGNIFICANCE

The importance of these ballads in today's society is, on the one hand, reflected by re-utilisation, especially for entertainment purposes and, on the other hand, by the application for the purposes of studying traditional cultural history and historical events which are of current importance. In some cases the content can also be compared to contemporary lyrics, especially of love songs, with significant conclusions.

The significance of Afrikaans ballads can be discussed in many ways. It can be generalised by referring to as many ballads as possible, or the discussion can be focussed on specific examples. I chose to concentrate on three examples.

GEBRANDE BRIEFIE (LITTLE BURNT LETTER) (SEE ADDENDUM A)

This ballad was discovered during an oral history/fieldwork project in the late 1980's. It was in the countryside of the Southern Cape (part of the Western Cape Province of South Africa) near the beautiful town of George, which is situated between the Outeniqua Mountains and the Indian Ocean. It was sung by Gert Platjies, a coloured male informant, who accompanied himself on a guitar. At that stage it was known only colloquially and was taped as part of the research project on Afrikaans folk songs. Afterwards the words as well as the music were transcribed.

The words of the ballad reflect the very deep feelings of the lover who is about to leave his darling behind when he departs by train. The ballad focuses on this single incident, brings it into sharp focus and moves quickly to the end, which is a glance into the future. With this form and content the ballad complies with the typical characteristics of a ballad, according to Funk & Wagnall's definition (LEACH 1972: 106–107).

The first line, consisting of only two words, *gebrande briefie* (burnt letter), was chosen for the effect of rhyme, while the more important line is the second, *my hart se liefie*, which refers to his sweetheart, literally *my heart's darling*. The *-ie* suffix in Afrikaans forms the diminutive. It is of course possible to analyse the first two words further and maybe conclude that it refers to a loveletter which was burnt by her, and that that is the reason why he is leaving. It will remain a matter of speculation, though. He then invites his sweetheart to come and greet him, because the train will be leaving soon. He compares a kiss from his sweetheart with the sweetness of a dew drop and promises never to forget her. The last scene, depicted by the last four lines, refers to the day that the horse of iron and steel (the train), will come to fetch her.

It is probable that the scene depicted by this ballad reflects the farewell of a young man leaving the countryside to seek a livelihood in the city, most probably in the mines of the Witwatersrand area. Although exact dating is not possible, it probably originated in the early 20th century, when the devastating effects of the Anglo-Boer War drove thousands of farmers, especially the youth, to the cities.

The significance of this ballad in contemporary society is twofold: Firstly, being a love song, the meaning of the text, when compared to contemporary love songs or lyrics, confirms the fact that love is unchangeable (referring to love as a concept and not an individual's love). The simplicity of form and choice of words of the ballad expresses on the one hand the folk person's often simple outlook on life and love, but on the other hand it serves as a paradox to accentuate the complexity of love, which is more often experienced. This fact of life was valid through all ages, up till this day.

In the second place this ballad is being used as entertainment for today's audiences. The music has recently been arranged in four parts for a children's choir, specifically for the world famous Tygerberg Children's Choir. They perform the ballad as part of a cycle of folk songs, arranged by Theresa Loock, and treat thousands of South Africans as well as audiences abroad. The song is also on their latest CD. Figuratively speaking, it therefore also acts as ambassador for the Afrikaans language and culture. Through this process an old ballad has been made useful in today's society and offers not only a glance on a courting scene of more or less a hundred years ago, but also offers immense pleasure for today's lover of folk and choir music.

OP HARTEBEEFONTEIN (*AT HARTEBEEFONTEIN*) [THE NAME OF A FARM] (SEE ADDENDUM B)

This delightful ballad relates the events at the wedding festival of a young couple at the farm Hartebeesfontein, probably in the late 19th century. It is quite a long ballad, compared to most other Afrikaans ballads; it comprises of 52 stanzas, each containing three lines. Each short stanza ends with the phrase *op Hartebeesfontein*.

The gist of the story is the apparent infidelity of the bride, who prefers another young man's company for the dance to that of her new husband. The main activity of the wedding festival is the dance, which is described here as a most exciting and tiring exercise. Several traditional dances are named and the narrator focuses on the physical effort of the dancers and the jubilant atmosphere. At the height of the excitement, the candles were doused and every young man took his chance in the dark. When light was restored, the bride and her fancy were caught red handed while kissing fervently. The result was of course a big fight between the bridegroom and this other young man, whereafter last mentioned departed very rapidly.

Maybe some scholars will not consider this ballad exactly a folk product, because the name of the writer is known, even though it is a pseudonym. It is, however, not known how much schooling this poet has had. The form and content display typical

characteristics of the ballad, for instance the repetition of the phrase *op Hartebeesfontein*, which becomes a refrain. Funk & Wagnall calls this a secondary characteristic of the ballad (LEACH 1972: 107). If it was purely a folk ballad, this particular form might have been accepted as just that: a typical characteristic of the ballad and a good sounding refrain. However, Pfeiffer, a literary critic, regards this form as very significant. He says that on the surface it may seem like a humorous portrayal of a wedding festival on a farm. Considered more seriously, he interprets the monotonous repetition of the refrain *op Hartebeesfontein* as a desperate note resulting from confinement in the small and very remote world of farmlife and its entertainment revolving around itself (1965: 24).

Most literary critics call this ballad the most successful of Afrikaans poetry before 1900 and the usage of the very early form of Afrikaans is described as exceptional (KANNEMEYER 1978: 68; PFEIFFER 1965: 24). The great Afrikaans poet D. J. Opperman compared *Hartebeesfontein* to the well known Dutch poem *Boeren geselschap* by Bredero (KANNEMEYER 1978: 69).

The cultural historical information obtained by studying this ballad is of utmost interest and importance. It could be asked: What is the significance of cultural historical facts of this nature for today's society? The answer is of course that it has the same relevance as any other folklore gained in any other way, and that may differ from culture to culture. For any culture and language it is important to trace the origin of contemporary customs, words and expressions and to establish links between past and present. *Hartebeesfontein* refers to a "sheepskin" party, a typical country dance. Several traditional dances are mentioned, for example the waltz, reel, scottische, cotillion and the polka (stanzas 18 and 31), which were all traditional European dances, but were simplified to a great extent to become typical Afrikaans "boeredanse" (country dances). Along with the dances themselves, the names were also simplified and through folk etymology turned into Afrikaans names in which the original European words are scarcely recognisable, for example scottische became *satties* and cotillion became *kontiljons*.

In the ballad is also a reference to the type of floor in the farm building where the dance was held (stanza 17), typical of rural houses. The floor was made of a mixture of anthill, ox blood and cow dung. This floor was very smooth and ideal for dancing. In the same stanza the candle, usually homemade of animal fat and bees' wax, is mentioned.

Customs with regard to courting (32–34) and the wedding festival (whole ballad) are revealed. Nicknames, an exceptionally interesting field of study in Afrikaans, also emerge from the ballad. Musical instruments like the concertina (50) and even a fire-arm (sanna) (40) are mentioned.

This is not a complete analysis of the ballad, but only a cursory discussion which strives to point out that the abovementioned traditional customs form the background for contemporary Afrikaans culture. The information would not have been of great value or significance if it was not for the second way in which this ballad is used in contemporary society, namely for the purpose of entertainment. It is a very popular ballad to use as text for performing folk drama in concerts or other forms of

informal entertainment. In this way it brings back certain aspects of traditional way of life to a contemporary audience. It serves as an excellent source to teach the young people some of the roots of their own society.

DIE LADY ROBERTS (THE LADY ROBERTS – A LARGE BRITISH NAVAL CANON) (SEE ADDENDUM C)

Since 1999 historians and other people all over the world have displayed immense interest in the centenary of the Anglo-Boer War (1899–1902), which is currently being commemorated in South Africa. Every possible source is being searched and researched to reveal more and more information on this devastating war. South Africa is being invaded by “centenary tourists” taking trips to battlefields, monuments and museums.

But apart from the terrible sadness, incomprehensibility and injustices of the war, this period of three years was also very fruitful for the creation of new folk-songs, rhymes and ballads. The ballad of the Lady Roberts refers to the incident where general Ben Viljoen and his commando captured this 4.7 inch British naval canon at Helvetia in the Eastern Transvaal (PACKENHAM 1981: 514). The exuberance caused by this triumph which led to the creation of a song, can only be completely understood when all the facts concerning the imbalance between the British and the Boers with regard to men, artillery, equipment and provisions of all kinds, are known. Although the Boers succeeded in importing a number of canons before the start of the war, the state artillery was still a dwarf in comparison to European standards (PACKENHAM 1981: 44). It was also considered a great triumph to capture a canon and so to disgrace the enemy (GROBBELAAR 1999: 119). The Lady Roberts was named in honour of Lord Roberts, successor of Sir Redvers Buller as commanding officer of British forces in South Africa. The name was painted on the wagon of the canon (GROBBELAAR 1999: 119).

Grobbelaar calls this ballad one of the most popular songs of the Anglo-Boer War. It originated in January 1901, and within four months it was sung by all the commandoes (1999: 119). The ballad, also by a known writer, namely F. W. Reitz, nevertheless immediately became national property and was eventually sung by all and sundry. The tone throughout the ballad is that of very shrewd ridicule. The writer mocks the canon (*die ou vrou*, stanza 2) the *boslansers* (stanza 4, the cowardly boers who fled with their cattle to the Bushveld, instead of staying with the commando), but of course especially the British and specifically Lord Roberts. It tells the story of Robert's departure for England, because he was sure that the war was won (that was after the siege of Pretoria on 5 June 1900 (PACKENHAM 1981: 453–454), after which the war still continued for two years); how he left his “lady” behind, because she liked “mieliepap” (maize porridge, staple food of the Boers), and because he was sure that she was safe, stowed away in a fort. The ballad praises the commando of Boksburg, who also captured 235 men together with the canon and ammunition. It was a New Year's present for the president, because the battle took

place on 28 December 1900. Despite the fact that Roberts thought the Boers incapable, they were at that stage still irritating Lord Kitchener, Roberts' successor. True to the nature of a ballad, this song brings the incident of the capture into *sharp and economical focus* (LEACH 1972: 107) and results in a *gapped* narrative with references to several other role players on the British side of the war.

For contemporary South Africans with pro-Boer sentiments, who often think of the Anglo-Boer War solely as a tragedy, this ballad carries a message of lightheartedness, humour and shrewd perceptiveness. It gives some insight into the Boer's outlook on life, for it reveals his ability to mock himself and his leaders (stanza 2 and 4), but simultaneously to admire and honour his generals who led this specific battle. Although he was acutely aware of the superiority of the enemy with regard to numbers and equipment, he still betrayed a tenacity to keep going (and would have kept going, if it was not for the British policy of scorched earth). This attitude caused the Boers to end the war, although on the losing side, with great honour.

Apart from the significance that *The Lady Roberts* has for the ordinary South African today, there is also the important academic contribution. For the historian there are many references to the actual event as well as other elements of warfare, for instance the fact that the Boers predominantly relied on their "roers" (rifles) and were exceptionally good marksmen (stanza 8). There is also the reference to the guerilla tactics of the Boers (stanza 12) that caused the British leaders much irritation and despair. For the linguist and folklorist the ballad displays several colloquial expressions. A brilliant example is the pun on the name Kandahar (stanza 13), the place in Afghanistan where Lord Roberts achieved great military success before he came to South Africa. The name Kandahar was added as one of his titles (GROBBELAAR 1999: 119). The first two lines of the 14th stanza (*Lord Roberts van Kan-daar / is nie Roberts van Kan-hier*) contain the expression with the pun, as it transformed the name Kandahar to Kan-daar, (literally *to be able there*), which means that Lord Roberts was able to do something there (in Kandahar), but not to do something here (*Kan-hier*, literally *to be able here*).

The melody used for this ballad was that of the well known American song *Riding down from Bangor*. It is very interesting to note that the folklorist Pieter Grobbelaar recorded the song also sung with a waltz rhythm, from which fact he concludes that it was also used as a dance song. Sidgwick, in his discussion of the word *ballad*, stresses the fact that in its earliest form the word was connected to dance and that it was originally intended as accompaniment to a dance (SIDGWICK 1928: 1,4).

Although both *Hartebeesfontein* and *Die Lady Roberts* were distributed in printed form very early on (*Hartebeesfontein* in 1898 in the first Afrikaans journal *Ons Klijntji* (November 1898: 212–213) and *Die Lady Roberts* in N. MANSVELT's book *Hollands-Afrikaanse Liederbundel* in 1908 (pp. 29–32)), they were both at first passed on rather by way of mouth than through these publications. Grobbelaar recorded them from several people who sung them by heart.

CONCLUSION

From this very short overview and discussion it is evident that traditional Afrikaans ballads have great potential to contribute positively to today's society in many ways. It is important that they should be studied by folklorists and cultural historians and the results made known not only to academics but also to the general public. They belong to the folk, not in the past tense only, but definitely in the present. Today's society deserve to know their ancestors' stories and as they are today seldom passed on by word of mouth, the scholars should share the responsibility of making them known and indicating their value.

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ADDENDUM A

GEBRANDE BRIEFIE

Gebrande briefie
 my hart se liefie
 kom sê my reg
 want die trein trek weg
 'n druppel water
 van die môredou
 is net so goed
 as'n soen van jou
 'n soen van jou
 sal ek nooit vergeet nie
 want ek weet voorwaar
 jy is my liefing
 die bruinperd sal
 op yster en staal
 vir jou kom haal
 jy is my liefing.
 (BURDEN 1991: 263)

LITTLE BURNT LETTER

Little burnt letter
 my heart's dearest love
 come tell me you love me
 for the train is leaving
 a drop of water
 of the morning dew
 is just as good
 as a kiss from you
 a kiss from you
 I shall never forget
 for I know for sure
 you're my true love yet
 the chestnut steed
 of iron and steel
 will come to fetch you
 you're my true love yet.
 (translation by Greta Gericke)

ADDENDUM B

OP HARTEBEESFONTEIN

1. Was jy al ooit by 'n "sheepskin"-dans,
 Byvoorbeeld daar by ou Stefaans
 van Hartebeesfontein?
2. Want ek sal jou 'n grap vertel
 van 'n verbroute apespeel
 op Hartebeesfontein.
3. Jors Vlek en ek en Rooi Waldek
 Span boggie in een aand en trek
 Na Hartebeesfontein.
13. Dis bruilofaand by ou Stefaans
 en ieder man wat soek syn kans
 op Hartebeesfontein.
15. Oom Faan se Fieta het getrou
 met Dolfie, seun van Danie Louw,
 op Hartebeesfontein.

AT HARTEBEESFONTEIN
(the name of a farm)

- Have you ever been to a sheepskin dance
 For instance at the farm of old Stefaans
 of Hartebeesfontein?
- Well I will tell you a good old joke
 about what went wrong 'mongst the monkey-
 folk
 at Hartebeesfontein.
- Jors Vlek, Red Waldek and I
 inspanned our buggy and took the road
 to Hartebeesfontein.
- (3-12: After we arrived and greeted our host
 and family we had to drink, and drink deeply
 to good friendship at Hartebeesfontein.)
- It's the wedding of the daughter of old
 Stefaans, so each and every had to take his
 chance
 at Hartebeesfontein.
- Fieta, the daughter, was married to Dolf,
 the son of Danie Louw,
 at Hartebeesfontein.

16. 'n Bietjie vet maar rats was sy,
verduiwels mooi ook nog daarby,
op Hartebeesfontein. Slightly obese, but agile was she
and add to this, beautiful to a degree,
at Hartebeesfontein.
17. Die miershoopvloer was glad geskuur,
'n vetkers brand daar teun die muur
op Hartebeesfontein. The polished anthill floor was smooth
against the wall a candle burnt
at Hartebeesfontein.
18. Klein Tjaart se Tjaart speel dat dit gons
wals, riel, satties en kontiljons
op Hartebeesfontein. Tjaart, the son of Small Tjaart, played with
gusto and at ease
cotillion, waltz, the reel and the settees
at Hartebeesfontein.
19. Ons dans toen dat die stof so staan:
Rooinip loop los voor in die baan
op Hartebeesfontein. We danced till all was dust, indeed:
Rednip each time well in the lead
at Hartebeesfontein.
20. Een ding was daarom openbaar:
Fieta en hy boer bymekaar
op Hartebeesfontein. One thing was therefore very clear
Rednip, with Fieta, always there
at Hartebeesfontein.
21. Dolfie sit in 'n hoek en kook,
hy het syn hart vol haat gestook
op Hartebeesfontein. In a corner Dolfie waits
And in his heart, o how he hates...
at Hartebeesfontein.
- (22–36: And so the dance continues with his
bride hanging onto Rednip as the pace be-
comes more furious. At the height of the noise
the candle is suddenly doused. The young girls
scream and Dolfie yells for the boys to light
the candle quickly... What a sight!! Rednip
embracing Fieta and kissing her ardently.)
37. Die onweer het toen losgebars
dis tyd vir ons om weg te mars
van Hartebeesfontein. A storm breaks loose...
'tis time for us to march away
from Hartebeesfontein.
38. Drie maal was Rooinip platgeslaan
drie maal het hy weer opgestaan
by Hartebeesfontein. Three times Rednip was thrown aground
and three times got up and went around
at Hartebeesfontein.
39. Ek vlieg deur-uit, Rooinip loop voor
want Dolfie wou ons altwee moor
op Hartebeesfontein. I shot outside, Rednip ahead
with murderous Dolfie just behind
at Hartebeesfontein.
40. Faan wou ons met 'n sanna skiet
maar drank die skud hom soos 'n riet
op Hartebeesfontein. Stefaans with "sanna" tried to shoot
but drink, the evil, shook him to the boot
at Hartebeesfontein.
41. Jors skuiwe na die stal syn kant,
hy sien daar's onraad in die land
op Hartebeesfontein. Jors, as fast as he was able
ran through the yard right to the stable
at Hartebeesfontein.

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|---|---|
| 42. Toen ons voor uitbreek – regtig, man!
Daar staan die boggie ingespan
op Hartebeesfontein. | When we broke out – o man, you're right
there was the buggie, all ready for flight
at Hartebeesfontein. |
| 47. Jors skree net: "Kêrels, hou nou vas:
die duiwel sit op onse kwas!"
op Hartebeesfontein. | Jors let out a yell: "Guys, hold on fast
or the devil will get us and we won't last
at Hartebeesfontein. |
| 48. Die rieme waai, hy gryp die lat
hy slaan die ponies waternat
op Hartebeesfontein. | He took the reins, he grabbed the lash
and whipped the ponies to a dash
at Hartebeesfontein. |
| 51. Voor jy kon sê "knipmes" was ons
ver weg van die takhaargegons
op Hartebeesfontein. | Afore you as much as "jack knife" could say
We were far from the buzzing of dance and of
play
at Hartebeesfontein. |
| 52. Toen môre kom, toen ry ons ver
en van dié dag af bly ons ver
van Hartebeesfontein. | When morning came we had driven far
and remain to this day so very far
from Hartebeesfontein. |

Translation: Greta Gericke

ADDENDUM C

DIE "LADY ROBERTS"

THE LADY ROBERTS

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|---|---|
| 1. Hier staat die "Lady Roberts",
Hoera! voor Ben Viljoen
Hoera! voor Gen'raal Muller
Want hul het dit gedoen. | Here is the Lady Roberts
Hurray! for Ben Viljoen
Hurray! for General Muller
By them it sure was done. |
| 2. Die trekboer en boslanser
Die kom haar hier beskouw,
Dan zeg hul: "Alle wereld!
Waar krij jul hier die vrouw?" | Bush lancer and the trekboer
Have come to see her here
They say: "O my, good heavens,
Where did you get this dame?" |
| 3. Dan zeg ons: "Die ou Lady
Is 'n Nieuwejaars present
Wat Ben Viljoen gestuur het
Aan onze President. | Then we declare the lady
Is a grand New Years present
That Ben Viljoen has posted
To our great President. |
| 4. Dan wordt die trekboer wakker
En trek weer met zij goed
En die arme ou Boslanser
Die krij weer nieuwe moed. | So then the trekboer rises
And moves on along his track
And even poor Bush lancer
With courage bears his pack. |
| 5. Lord Roberts is al huis toe
Die veldheer het getrap
Maar d'ou vrouw het hij hier laat blij
Sij hou van mieliëpap. | Lord Roberts has gone home now
The field marschall has flown
His poor old lady he's left behind
She likes our "mieliëpap". |

6. Van ons arme families
Brand hij die huise af
Die mans kan hij nie win nie
Dus moet hij vrouwens straf.
The homes of all our families
He has burnt right to the ground
The men, he cannot beat them,
So he takes our women, bound.
7. Maar s'n ou Lady Roberts
Die lyddiet uit kan stort
Die stuur hij na Helvetia
En zet haar in 'n fort.
But his old Lady Roberts
That pours out bad liddite
He sends back to Helvetia
To a fort right out of sight.
8. Daar, dacht hij, is sij veilig
Want die "verditste" Boer
Leg net maar achter klippers
Met zij "verdatste" roer.
There, thinks he, she is very safe
Because the bloody Boer
Takes shelter behind some rocks
With his own bloody "roer".
9. Hoera! voor die Boksburgers
Hoera! voor die Polies
Hoera! ook voor Johannesburg
En Kitchener is nou vies.
Hurray for the men from Boksburg
Hurray for the Police
Hurray for old Johannesburg
Kitch'ner's rage shows no decrease.
10. Eer dat hul weer kon natgooi
Het Boksburg al verjaar
Eer hij zij broek kon aankrij
Toe was die ding al klaar.
Boksburg victory was assured
'ere British troupes could shoot anon
Before their pants were pulled right up
Their naval canon was gone.
11. Hul vat sij ammunities
En sij kanonne af
Vang honderde soldate
En trap ver Tommy kaf.
The Boers they took the ammunition
As well as canons strong
Caught hundreds of their soldiers
Leaving Tommies all along.
12. Dis maar "gorilla" oorlog
Zeg Meester Chamberlain
Maar als dit lang zoo voortgaat
Dan maal ons Tommy fijn.
This is "gorilla" warfare
Says Master Chamberlain
But if it long continues
We'll crush the Tommies again.
13. Lord Roberts van Kandahar
Lord Kitchener van Karthoem
Lord Buller van Colenso
Die word so hoog geroem.
Lord Roberts from Kandahar
Lord Kitchener from Karthoem
Lord Buller from Colenso
Their fame is so well known.
14. Maar, Roberts van "Kandaar"
Is nie Roberts van "Kanhier"
En dat tommy hier moet blijwe
Is nie enkel voor plesier.
But, Roberts from "Kandaar"
Is not Roberts from "Kanhier"
That Tommy must remain here
Can surely not cause glee.
15. Hij het die land oorwonne
En alles annexeer
Maar ons dappere Generale
Verslaan hom keer op keer.
He conquere all that land
Annexed it as his own
But our courageous generals
They beat him till he was gone.
16. Hou vol dan, Afrikaners
Die vijand moet hier weg
Hij mag ons nie overwin nie
Want onze zaak is reg.
Keep going, Afrikaners
The enemy must take to flight
He may not stay to beat us
Our cause is just and right.

Translation: Greta Gericke